Photographers
Joe Cornish 5
Paul Gallagher 55
David Noton 63
Jeremy Walker 83
Jonathan Chritchley 87
Craig Roberts 99
Karl Taylor 109
Joe Cornish

www.joeecornishgallery.co.uk
Photographing people in the landscape on assignment for the National Trust, I frequently work handheld with a Nikon D-700. Here I had to respond quickly in fast-changing weather, aiming to capture the essence of the light as it transformed the scene before us second by second. Shooting towards the sun necessitated a LEE 0.9ND hard grad; this allowed me to keep the clouds predominantly mid-tone while ensuring good quality noise-free detail in the landscape and on the young people. No other approach would have worked here.

I have used LEE Filters for nearly twenty years now for one over-riding reason: quality. The sharpness of my lenses are totally unaffected by the filters because of their optical clarity and plane parallelism (flatness). And the neutrality of LEE’s ND filters (graduates and standards) is legendary. They are the best in the business, which means less post-processing time spent correcting unwanted colour casts. Finally, the filter holder is easy to use, flexible and a virtually indestructible design classic. Of the two I carry on assignment, one is over fifteen years old.

Joe Cornish

www.joecornish.com

LEE 0.9 ND hard grad filter
LEE Filter Holder
Nikon D-700, 24mm Lens, 1/320 sec @ f/14
Smerwick Harbour is an amazing bay framed by fantastic bluffs at the end of the Dingle peninsula. The picture was made with a Linhof Techno view camera and a Phase One P45+ digital back. Although the aspect ratio of the Phase back is 4x3, I elected to crop this composition as I felt that a square format worked best here.

To balance the sky to the foreground exposure I needed a LEE 0.6 ND hard grad. I often say that the sky is the greatest show on earth, yet it is still necessary to get the exposure on earth right to get the picture to work!

Digital capture using a technical view camera is no easy task. But when everything works well the quality of the resulting prints is quite astonishing. That is why I use LEE filters, which allow me to get it right in camera. Because I often need to make huge enlargements, my filters must match the quality of the Rodenstock and Schneider digital view camera lenses that I always use. With their reliable neutrality and flawless optical clarity I know my LEE filters remain suitably ‘invisible’.

Joe Cornish
www.joecornish.com

INSPIRING PROFESSIONALS
Tel: (01264) 338599 www.leefilters.com
Small digital cameras have helped me enjoy my photography more than ever, allowing me to ‘sketch’, often in preparation for the ‘easel painting’ approach of a large, tripod-mounted camera. LEE’s Seven5 Filter System is ideally suited to smaller cameras. It is a very simple system to use on a vast range of smaller cameras, and used in conjunction with Live View, judging the position of grads has also become easy. I can honestly say that if it weren’t for the Seven5 System I would use my compact digicam far less.

LEE ND grads have been used by a generation of serious photographers to improve image quality by managing light; Seven5 Filters now accomplish the same result for smaller cameras. A tripod is not necessary for their deployment and indeed the photograph here was made hand-held. The quality of the filters is identical to that used in LEE’s classic 100mm System, and the holder is a beautifully-crafted piece of miniature engineering.

The benefits of in-camera filtration are every bit as relevant now in the age of digital as they were for film photography. Photographers working light, fast and hand-held will particularly benefit from the improved lighting control filters provide. Combining high mobility, excellent image quality and Live View, the latest micro 4/3rds cameras in particular are perfectly matched to the Seven5 System.

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Joe Cornish
www.joecornish.com

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**Working Light**

Panasonic Lumix DMX LX-3
Shutter Speed: 1/160 sec
Aperture Value: f2.8
Focal Length: 5.1mm

LEE Seven5 Filter Holder

LEE Seven5 0.9ND hard grad

Catbells Ridge
Cumbria
England

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**Inspiring Professionals**

Tel: (01264) 338599  www.leefilters.com
"The geological drama of the Dorset coast is not always appreciated by the many people who visit there. The sun rises and sets ‘inland’ during much of the year, and only in winter can the rising or setting sun really enhance its south facing cliffs. Here, I opted for a polariser to maximise the contrast between the yellow cliffs and blue sky. I still needed a .3 ND grad over the cliffs and sky to ensure the top half of the shot balanced with the more subtly-lit foreground rocks."

Joe Cornish
This neglected yet dramatic beach east of Whitby is a raw, uncompromising place, where the North Sea has taken its toll over the centuries. On this summer morning, the glorious sunrise I’d hoped for never came; but this haunting wreck caught my eye. My camera seemed drawn to one spot - neither an inch forward or back, left or right, up or down worked - this was it. I chose a wide lens and a strong ND Grad which both enhanced the stormy sky and balanced the composition. Only later did I realise that all the lines point at the sea stack, creating a perspective effect, like the tiled floors in an Italian renaissance painting.

Joe Cornish
I found this little detail in Hidden Canyon, way above Zion Gorge. It works because of the striking leaf greens juxtaposed against the glowing orange rock beyond, a classic example of colour complementaries or opposites. The composition required some upper canyon wall to give depth, and this threatened to be distractingly bright. A ND Grad came to my rescue (see sketch) - ND Grads are not just for skies! Paradoxically maximum colour contrast is achieved in scenes of low tonal contrast; here, anything excessively bright or dark would have detracted from these complementary colours. An 81A was used to "tweak" the colour warmer overall.

Joe Cornish
In addition to its world-renowned National Parks, Utah still retains large tracts of unspoilt wilderness. This fast-eroding area of soft rock “badlands” with its characteristic “hoodoos” (columns protected by overlying capstones of harder rock) could have been at the ends of the earth. In fact, it was only a couple of miles or so from a road. An afternoon of exploring in overcast conditions had not prepared me for what was to come. After the sun had set, the clouds started breaking up, bathing the landscape in an unworldly afterglow. A polariser and a ND .75 graduated filter darkened the sky sufficiently to produce a balanced result. I kept shooting as the twilight reached a peak of luminosity - shortly after, exposure times became unworkably long. By the time I got back to my car, the night sky was full of stars.

Joe Cornish
For me, the joy of being by the sea is all about light, colour, openness and space. On this assignment for the National Trust, I sought to express these qualities using texture, line and colour contrast. Apricot-coloured sand, warmed by the evening sun, complemented perfectly the blue of a near cloudless sky. I chose filters which would keep the colours of sky and sand as close as possible in tone, maximising colour impact and depth. A dynamic foreground gives movement and “flow”, while the distant castle ruin adds an intriguing narrative element to the composition.

Joe Cornish
At the start of any assignment, it takes time to really tune in to a location. On my first afternoon of my first ever trip to Skye, I needed two hours before I set up my camera for this my first shot. I wanted the stillness of the stones and the tidal pool to contrast with the crashing waves of the oncoming tide. Two ND Grads, staggered, were used in tandem to hold the highlights of cloud and waves respectively. Although "Hard" Grads, their transition zones are easily lost against the fragmented landscape.

Joe Cornish
Not far from where I live rises the perky cone of Roseberry Topping, a much loved landmark of the North York moors. This larch tree stands proud on cliff ridge to the south, a nice foreground for framing the peak beyond. A dark, rain-filled sky always creates a dramatic backdrop to a landscape lit by full strength late sunlight, as I think this illustrates. I composed it simply and used the lightest of ND Grads to just darken the sky a touch. Almost all the magic of this picture is in the lighting.

Joe Cornish
The elusive quality of light on Skye is legendary, and capturing a moment that would do justice to these awesome monoliths was always going to be a challenge, especially with a view camera. After a disappointing sunrise, the clouds parted briefly mid-morning. I knew that only by using a ND graduate could I preserve the mood of the sky, while exposing the foreground correctly. I also knew this would have the potentially undesirable effect of darkening down the rocks themselves into virtual silhouettes. There was no time to intellectualise; I might have only seconds when conditions were perfect. I chose the ND .6 Grad, plus and 81B warm-up and picked my moment carefully. Of the two exposures I made that morning, this was the one that worked. If anything, the starkness and power of the scene is enhanced by the filter's effect.

Joe Cornish
In the final analysis, all technique is there to serve a purpose. When photographing wild landscape, my aim is to reflect its raw beauty and emotional power and, hopefully, honour the earth through photography. Shooting on transparency film, I need to achieve perfection in camera rather than at a printing stage. Top quality N.D. graduated filters go a long way to helping me realise my goal. In this example, the filter darkened down the otherwise too bright sky and mountains without corrupting their colour, so containing the energy of the composition and opening up the foreground. Lens performance was unaffected.
"A hell of a place to lose a cow" was how pioneer farmer Ebeneezer Bryce described the awesome landscape which now bears his name. One of the wonders of the world, Bryce Canyon is in spite of its monumental appearance an unstable, fast-changing series of "breaks" where friable sedimentary rocks are under relentless attack from freezing night-time temperatures and winter storms.

Here, the cool tones of snow lying in the foreground shadows provide a contrast to sandstone towers warmed by the rising sun. A minimal slither of sky helps frame the top of the composition, and a ND Grad was required to prevent over-exposure of the top right hand corner.

Joe Cornish
A sacred site of the native Navajo people, this sandstone slot canyon in Arizona was created by the awesome power of seasonal flash floods. An extraordinary record of geological time is revealed in the sedimentary layers of the canyon walls, for as part of the Colorado Plateau Region, this was once at the bottom of a vast inland sea. To capture the colour and atmosphere of the place I avoided direct sun and glimpses of the sky overhead which would have resulted in white highlights and black shadows. Even the soft reflective light threatened to exceed the contrast range of the film until I realised that an N.D. Grad used on its side would solve the problem.
Once a well-endowed and powerful centre of monasticism during the medieval period, little now remains of Guisborough Priory’s fine gothic architecture. The standard photographic interpretation is a frame-filling shot of the gabled east end; I preferred to use a wide angle lens and focus on the deeply-weathered and textured colour of these column remnants. Front tilt on my view camera helped preserve focus throughout, and a N.D. Grad balanced the top third with the bottom two thirds of the composition. I hope that the result combines a natural, documentary quality with dynamic, personal vision.

Joe Cornish
“The more I practise the luckier I get.” I am often told how lucky I am with the light. True in a sense, for my style depends on being in the right place at the right time. But it was a weather forecast, not luck, that drove me to Rannoch Moor (a place of notorious weather) for this beautiful December afternoon. A “lucky” photographer also sees as film sees, selecting a viewpoint, lens perspective and (if necessary) filters, to exploit the strengths of film, and to overcome its weaknesses. Balancing all the elements of the composition, and waiting for a few seconds of stillness (for the reflection, and the reeds) helped me get lucky again!

Joe Cornish
Although the eye adjusts constantly to ambient light, naturalising colours whatever the illumination, film does not, necessitating the use of light-balancing filters such as the 81 series. In this case though, I deliberately left the image unfiltered, allowing this grey limestone beach, which lay in the shadow of a cliff, to take up the colour of the clear blue sky above. The pools and wet rock reflect warm colours from another cliff at the back of the beach, which was bathed in the sunlight of a winter afternoon. Shot with a telephoto lens to isolate the elements, I also used a bellows lens hood to ensure that the brighter light outside the image area could not affect the lens and cause lowered contrast, or image-degrading flare.

Joe Cornish
Heavy rain fell on the roof of my camper van most of the night. But the silence that arrived an hour before dawn galvanised me for what I knew would come. By 5 a.m. I was standing with my tripod above one of Tuscany’s best-loved viewpoints, and for the next hour and a half watched and photographed, spell-bound, as the sun rose, causing the valley mist to ebb and flow, like the landscape drawing breath. I changed lenses several times on this shoot, a process simplified by keeping an adaptor ring permanently attached to all my large format lenses. The system filter holder can then be deployed with the minimum of fiddling and fuss, whatever the front screw thread of the lens.

Belvedere, San Quirico d’Orcia, Tuscany
Lee Holder System
Lee 0.45 ND hard grad and polariser
Ebony 45SU field camera
Nikkor-SW 90mm f/4.5 lens
Fuji Velvia
1 sec @ f/16

Joe Cornish

DOLCE VITA DAWN

INSPIRING PROFESSIONALS
In the Mormon State of Utah, the Devil has been given credit for some really splendid scenery, including this area of sandstone monuments in the Grand Staircase-Escalante Wilderness. In the harsh light of day, this composition would have been a hopeless non-starter, but in the gorgeous luminosity of twilight, textures and details are perfectly revealed. Even so, the influence of a polariser was vital, darkening down the blue sky enough to really dramatise the colours of the sandstone. I frequently use a polarizer in conjunction with both a graduated ND filter and a wide-angle lens. Only a front-mounted polarizer is convenient, and only a 105mm thread avoids vignetting with wide and super-wide lenses.

Joe Cornish

The Devil’s Garden, Grand Staircase-Escalante Wilderness, Utah
Lee 105mm Ring Filter Holder
Lee 0.45 ND hard grad and polariser
Ebony SW45 field camera
Nikkor-SW 90mm f/3.5 lens
Fuji Provia F
1 minute @ f/22
In this view of the old iron pier at Saltburn, I opted for a steep, wide-angle perspective. To balance the sky against the reflections in the pools and the dark sand, a light ND grad was needed. Because the Lee System Holder can be custom-assembled, it is perfect for wide and super-wide lenses, where too many guide rails might project into the image area and cause vignetting. My holders are usually equipped with one or two guide rails, since I rarely use more than two filters simultaneously. To use tape or putty is a false economy. Only the holder can ensure the filter is plane parallel to the face of the lens. It allows minute adjustment (an essential for grads), and it protects both lens and filter from accidental damage.

Joe Cornish

Saltburn, Cleveland
Lee Holder System
Lee 0.3ND hard grad
Ebony SW45 field camera
Schneider Super-Angulon XL 72mm f/5.6 lens
Fujifilm Velvia
1 sec @ f/16
One of the reasons I love the coast is the sense of freedom that comes from the vast open spaces of the sea and the sky above. In this view of Black Nab I emphasised my emotional response by shooting with a super wide-angle lens, and choosing a moment when the cloudscape was at its most inspiring. Many modern super-wide lenses have such a large front element and consequently a filter thread that standard system holders do not fit. However, the Lee push on holder fits directly onto the 72mm XL lens used for this photograph, and still allows me to use two filters without vignetting.

Joe Cornish

Saltwick Bay, North Yorkshire
Lee Push on Filter Holder
Lee 0.3 ND hard grad
Ebony SW45 field camera
Schneider Super-Angulon XL 72mm f/5.6 lens
Fuji Velvia
11secs @ f/22
Arguably, photography has now replaced writing and painting/sketching for recording the stories of our lives. Some use their phones, but I prefer digital compacts. Where possible I prefer to shoot JPEGs, and get my images right in camera. The super compact LEE Seven5 micro filter system is a constant companion, allowing me to produce 'personalised' images without spending ages in post production.

Joe Cornish
www.joecornishgallery.co.uk

River crossing

The Zanskar valley trek has numerous river crossings, including some wonderfully weathered low-tech bridges. Here I used a 0.9 ND standard filter (3 stops) to reduce the shutter speed to a second, emphasising the water – and the figure – in motion. There is no way to do this in post-production, plus I can rely on my Seven5 filters to be exactly the same high optical standard as the legendary LEE 100 system.

Monastery interior

There was window light flooding into this Buddhist temple in the Indus valley, but not much! I needed a 0.6 ND grad on its side to hold back the exposure on the left, and allow enough light to illuminate the gold faced Buddha on the right.

The photographer, Leh

Monkeying around with low angles is all part of the fun of using a camera with a tilting LCD screen. The camera was held just above the ground while Sam was framing a shot across the square. His silhouette neatly blocks out the sun. A 0.8 ND grad prevented the sky from looking washed out.

Inspirating professionals

www.leefilters.com
The mathematician
This hand-held cameo portrait of my friend Kyriakos is an exercise in juxtaposition, tension, opposing shape and directional flows. OK, I admit I might not have worked that out at the time! I just wanted to persuade him to stand still for a few seconds as I positioned a 0.6 ND grad over the lower right hand corner of the composition to stop it burning out too much.

More London angles
Modern architecture is great for anyone who enjoys experimenting with their photography. It is usually more productive to work without a tripod in these situations, but paying attention to light and composition is still critical. A polariser helped emphasise the clouds floating above the hard geometric lines of the buildings.

Small, go anywhere digital compact cameras have freed photographers with their instant feedback and hand-holdability. While the tripod remains essential for ‘work’, hand-holding allows us to play, or ‘sketch’, and the compact can become a great source of ideas. The LEE Seven5 micro filter system is so small that it makes a portable companion to quality digital compacts (and some less than compact cameras too!). By improving and personalising our ideas in camera, filters help reduce the curse of post production and make photography more fun.

Tower Bridge framed
Although made with a Nikon D-800, I hand-held the camera as time was of the essence with the reflected light shifting rapidly. I loved the way this channel of water draws light into an ‘urban canyon’, but to balance the exposure a ND grad was needed over the top third of the image.
Paul Gallagher

www.paulgallagher.co.uk
The edge of Loch Achtriochtan is a wonderful place to nestle beneath the towering mountains of Glen Coe. The light was changing rapidly with an imminent storm at the head of the Glen providing an amazing theatre of light that danced up and down the valley walls as clouds swirled overhead. Having spent many times photographing in this valley I knew these conditions could reward as long as I had chosen my camera position and was ready. I knew that the distant clouds when lit by the direct sun could be too bright and I also needed the shafts of light illuminating the mountain flanks to sparkle in the finished image. I fitted a LEE 0.3 soft ND grad which I knew would ‘calm’ the highlights in the clouds and also a LEE No 8 Yellow which would lift the contrast in the sunlit areas. As the storm set-in soon after I returned to my cottage and lit the fire knowing I had got just the image I wanted. Bliss!

Ebony 455U, 90mm Rodenstock Grandagon-N, Ilford Delta 100 Film processed in Prescysol EF, Exposure half a second at f22.

LEE No 8 Yellow + LEE ND 0.3 Soft Grad Filter
The remote beaches of the Outer Hebrides are a place to wonder and explore alone where time passes as you watch the changing of the tides and the elements. As I arrived at this little bay I stood stunned by its beauty with pure white swathes of sand, rocky cliffs and aquamarine sea. There was a mild breeze and above, a deep blue sky with striped clouds that set the scene perfectly. At first I though the conditions were slightly too harsh but it was the brilliance of the light and energy of the place that transfixed me. I fitted my LEE 105mm linear polarizer and as I rotated the filter glass I could see the drama of the clouds set against the blue sky emerge superbly. To finish off I used my LEE No 23A red filter to give a great overall boost of contrast and I knew that the finished image would say everything about my experience there.

Paul Gallagher
www.paulgallagher.co.uk
Val Ferret

My aim is always to produce a photograph that expresses in some way what I am feeling and experiencing in the environment I am in with my camera. The Italian Alps are nothing less than awesome and the entire environment makes you feel small as the spires tower above you in the valley floor. There where three things essential to me when making this exposure, firstly I needed the detail of the clouds which were brilliant white and secondly I wanted them to stand out against the deep blue clear alpine skies. Lastly, I needed to capture the quality of the sun as it pushed its way through the clouds onto the valley floor. The combination of three LEE filters was the answer to my visualisation. The subtleties of the 0.3 ND Grad to control the whites in the clouds, the polarizer to darken the blue skies behind the clouds and the orange filter which would enhance the illuminated valley. The combination is undetectable but the results speak for themselves.
There are times for full throttle colour at maximum saturation and others when the muted hues of an overcast day achieve a sublime subtlety. The first snows of the winter have fallen in Banff’s Valley of the Ten Peaks and weak late afternoon sunlight is trying unsuccessfully to break through the heavy sky. The peaks beyond the steely blue-grey glacial waters of Morraine Lake are partly shrouded by the swirling low cloud cover. This is one of Canada’s most famous views, a location I’ve visited many times before, but I’ve never seen it looking like this. It is indescribably beautiful; fresh snow hangs from the trees and muffles the sound of my tripod legs snapping into place. I’m feeling the buzz of a great photographic opportunity unfolding, but also the pressure of making the most of the fleeting light. I need to rush; the clouds could obscure the scene at any moment but I force myself to be methodical, painstakingly checking my composition, exposure, focus and filtration. It’s this attention to detail that makes all the difference, and that extends to every aspect of the process.

I’m using a LEE 0.9 neutral density soft graduated filter to retain detail in the brightest part of the sky. With the white of the snow and the leaden grey sky the colour fidelity of the filter is crucial, any colour cast would stand out like a sore thumb. So is the optical quality, I haven’t spent thousands on cameras and lenses only to squander it all by using a sub-standard filter. There is only one choice.
The dawn light is warm and soft. Ash from slash and burn agriculture hangs in the air flattening distant views, a recipe that is hopeless for landscape work, but perfect for impromptu travel portraits. I’m hanging around by a ford accosting passers-by. Using a super-fast wide angle lens I shoot wide open to drop the background out of focus, suggesting the evocative setting of river and mountains without detracting from the power of the girl’s piercing expression. I knew before I came to Laos I wanted this sort of picture. Wide angle lenses are not normally the tools of choice for portraiture. Neither are graduated filters, but here a LEE 0.6 neutral density grad was crucial to hold on to the detail in the sky. Working quickly hand held I had to accurately position the filter, compose and focus.

With a full frame sensor and prime lens the potential quality of my images is astounding. But unleashing all of that quality demands painstaking attention to detail. Everything in the equation has to perform to the optimum; not least the filter. A lens is only as good as the filter in front of it. A grad has to be truly neutral and of searing optical quality. There is only one choice.
We used to think of 28mm lenses as wide angle. Now I take it as a matter of course to use my wide angle zoom at 16mm on a full-frame camera. Vignetting problems with the filter system? Not with a wide-angle adaptor ring fitted. The ProGlass ND slows the world down for me and the shutter stays open for a leisurely 30 seconds whilst the ND grad holds back the sky. Check the histogram, all’s OK. The sun’s dropped beneath the horizon now, game over. Time for the pub.

David Noton
www.davidnoton.com
I love emphasising movement in my images. There's usually something moving in the frame: water, clouds, tree branches, people, even the camera itself. Stood in a barley field in southern France with the Cite of Carcassone beyond I wanted to blur the swaying flame red poppies in the foreground to create an almost impressionistic feel. The trouble is shooting digitally the sensors are almost too sensitive; it's difficult to get a slow enough shutter speed to show much movement. A Lee 0.9 Neutral Density filter specially optimised for use with digital cameras enabled me to slow the shutter speed down to 0.3sec, et voila.

David Noton
www.davidnoton.com
The sun is slowly punching holes in the clouds. Just as the light is beginning to lift the landscape in the foreground a farmer drives his donkeys down the road, winding their way into the frame with the Andes towering above. I'm twitching with exhilaration again; I thought this morning was going to be another washout. Is there such a thing as a lucky shot? Well, the donkeys appearing at the right time was a stroke of luck, no question. But I've been here on duty by the tripod in the perfect spot at the right time of day for two mornings now and that was no accident. As they say, you make your own luck. Photography is all about putting yourself in the sort of situations where you can make the most of Lady Luck when she does come along.

David Noton
www.davidnoton.com
Dawn on the Coromandel Peninsula brings more gorgeous crystal clear light; liquid gold painting New Zealand’s dramatic landscape. This country really is a paradise for landscape photographers. A gentle breeze wafts the branches of the pohutukawa trees. That movement precludes any jiggery pockery with merging exposures in post production. This one frame must be a perfect exposure, recording all the tones from the highlight of the rising sun to the detail in the foreground vegetation. I’m aided by the exposure latitude of the digital RAW image, but the key tool is a Lee 0.75 ND grad filter.

Coromandel Peninsula
North Island
New Zealand
Lee 0.75 ND grad filter
0.3 sec @ f16
(Lee Filter Holder)
7th December 2006
Sunrise
Canon EOS-1Ds mkII
17-40mm lens @ 17mm

Dawn on the Coromandel Peninsula brings more gorgeous crystal clear light; liquid gold painting New Zealand’s dramatic landscape. This country really is a paradise for landscape photographers. A gentle breeze wafts the branches of the pohutukawa trees. That movement precludes any jiggery pockery with merging exposures in post production. This one frame must be a perfect exposure, recording all the tones from the highlight of the rising sun to the detail in the foreground vegetation. I’m aided by the exposure latitude of the digital RAW image, but the key tool is a Lee 0.75 ND grad filter.

David Noton
www.davidnoton.com

David Noton
www.davidnoton.com
Parma is possibly Italy’s most pleasant town. It ticks all the boxes; a Duomo, a crooked Campanile, old piazzas, cobbled streets and ristorantes serving the most superb food. Who can possibly not love Italy? With the early morning sun arcing down the Via Cardinal Ferrari I’m shooting the locals whizzing through the Centro Storico on their bikes. Working hand held and shooting into the light the only option is to use a Lee 0.9ND grad to hold some detail in the sky.

David Noton  
www.davidnoton.com
I’m stood watching the first tinges of twilight creep through the sky from the east. I want to slow things down as much as possible to maximise the movement effects in both the gently lapping waves and the clouds scudding across the sky over the mount. A ProGlass ND enables me to use a 16 second exposure and an ND grad holds back the exposure on the sky. The ProGlass is optimised for the demands digital sensors demand of filters; extreme resolution and an even performance right across the spectrum into infra-red avoids any nasty colour fringing. Of course I’m not thinking about that right now, top of my agenda is breakfast. How do I want my eggs?

David Noton
www.davidnoton.com

Canon EOS-1Ds mk II
16-35mm lens @ 20mm
16sec @ f22

St Michael's Mount
Cornwall
England

0.9 ND ProGlass standard filter + 0.6 ND grad filter
[Lee Wide Angle Adaptor Ring + Filter Holder]

19th October 2007
Morning

St Michael's Mount.raw
Oct
19
As the sun pops over the horizon the first direct rays of the day paint the orange rock of the Freycinet Peninsula on Tasmania's rugged east coast. It's the second morning I've worked this location, I'm hooked on the textures and tones in the rocks; it's such a unique landscape. The Roaring Forties regularly dump their load on Tassie, many rain sodden days have preceded this one. As usual it's been a waiting game, but persistence pays off, and this morning it feels like the 10,000 mile journey down under has been worth it.

A 0.9 ND filter slows down the exposure to suggest a touch of movement on the water and a polariser saturates the colours in the rock and sky.

David Noton
www.davidnoton.com
Sometimes you have to make things happen in an image. Not a great deal was going on at Portland Bill as the sun was getting nearer to the horizon, the waves were about two inches tall and just a few fluffy clouds were lurking about.

By applying the LEE BIG Stopper and increasing the exposure by ten stops things begin to get interesting. The sea although only moving very slowly is now taking on a more ethereal misty effect. The sky now has interesting blur and motion to give the shot a more dynamic look. To help balance the exposure between the foreground and the sky I have applied a LEE 0.9 ND hard graduated filter.

Jeremy Walker
www.jeremywalker.co.uk
Jonathan Chritchley

www.jonathanchritchley.net
My objective with the project CONTINUUM was to shoot a sequence of simple, elemental photographs, essentially just sea and sky, but all from the same spot on a beach near my home in France. The photographs would be made at different times of the day in different conditions: dawn, dusk, the middle of the day, during storms, sunlight, even snow on one occasion. All would be quite different, but all would link together to form a symbiotic body of work, due mostly to the positioning of the horizon, and the fact that every photograph would be shot using very long exposures.

I chose the LEE Big Stopper to help give me the long shutter speeds I required, and combined this with various LEE ND grad filters to control the light. I am very 'old school' regarding my photography and prefer to 'pre-process' as much as I can rather than rely on software after the event. The adaptability of the LEE Filter system lets me be creative in-camera, which suits me down to the ground.
In my work I try to achieve space and simplicity by transforming the locations I choose into elemental shapes and forms. To achieve this in-camera I mostly work in the early morning light, using long shutter speeds to transform seas and skies into surreal, ethereal forms, which then by default lend space to the composition and draws attention the subject.

Filters are an important part of the process too, and I choose to use the LEE Big Stopper to give me the very long shutter speeds I require. Unlike screw-on filters the Big Stopper lets you recompose and check focus in seconds. As part of the LEE Filter system one can also use the Big Stopper with LEE ND grads easily and painlessly, which, when you’re working in intemperate conditions, is a real bonus. Wherever I travel, whether it be Greenland, China or Tanzania, the LEE Filter system is always in my camera bag.
Dawn, with its soft, subtle light, gentle tones and fine mists, has always been my favourite time of day to shoot. My intent with the project AURORA was to capture different water locations around the world in that diaphanous pre-dawn light; soft pastel hues and gentle contrast, and a stillness one doesn’t experience at any other time of day. As with most of my work I wanted to convey a sense of peace and space, and to help achieve this I would need very long exposures to remove texture from the water thereby simplifying the composition.

In order to achieve those long shutter speeds I chose the LEE Big Stopper 10 stop filter, and combined this with various LEE ND grad filters to control the light. I always prefer to get as good an exposure as I can on location rather than rely on post-processing techniques, so the adaptability of the LEE Filter system totally suits my workflow by letting me be creative in-camera.

Jonathan Chritchley
www.jonathanchritchley.net

BIG STOPPER

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Jonathan Chritchley
www.jonathanchritchley.net
I regularly use long shutter speeds to create space and atmosphere in my work, often well over 5 minutes using a combination of low light conditions and filters. But sometimes the conditions may not be right for such long exposures, or indeed the subject might not require such very long shutter speed, either because of adverse conditions: wind, rain or spray, or simply because I am trying to retain texture in the water I’m shooting.

On these occasions I use the LEE Little Stopper, so called not because of its size but because of its 6 stops of light reduction, compared to the 10 stops of the LEE Big Stopper. Like the Big Stopper, the Little Stopper works beautifully in conjunction with LEE ND graduated filters and is a must for those photographers, like myself, who like to ‘get it right’ in camera.
I like to be creative in my work and try to distort reality a little, giving an almost impressionist interpretation of the scene in front of me. One of the ways I do this is by using long shutter speeds which of course highlights motion within your composition. One has to weigh up the effects of these long exposures – sometimes too long a shutter speed will have an adverse effect, creating motion where you don’t want it; the branch of a tree or the mast of a boat; sometimes by going very long you risk exposing your camera to too much wind, rain or spray thereby increasing the risk of camera shake or water droplets.

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Craig Roberts
craigrobertsphotography.co.uk
When presented with a sky as dramatic and colourful as this, you don’t want to lose any of its impact when controlling the contrast. A 3-stop grad is ideal at sunrise or sunset to retain the natural colours in the sky, allowing you to capture the full drama witnessed.

Where a subject breaks the horizon and overlaps the sky area of an image, there is only one filter for the job. A 3-stop soft grad enabled me to capture the menace of the rain-filled clouds, whilst producing a natural result unaffected by the dominant tree.

Sometimes a long exposure doesn’t need to extend into minutes to be effective and here, 10 seconds was enough for the desired effect. A Little Stopper allows you to achieve these exposure times, whilst an ND grad ensures the sky remains perfectly balanced too.

A reliable filter system is essential in landscape photography. The Seven5 System is the perfect match for a compact, mirrorless camera, ensuring my images retain the high quality I expect.

www.craigrobertsphotography.co.uk

www.leefilters.com
Even a single tree has the ability to make a strong, dynamic image, but there’s nothing wrong with using a filter or two to add an extra dimension. With a gentle breeze in the air, the long exposure captures the movement in the clouds, as well as in the crops in the foreground, whilst an ND grad controls the contrast between the two.

The last colour of the day reflected in wet sand, makes a glorious combination for a powerful image. To avoid losing the colour however, it needs careful exposure and the help of an ND grad filter. A meter reading from the beach retains the detail, whilst the 2-stop grad holds the colour in the sky and avoids it being washed out.

The Big Stopper is the ideal filter to use where there is both water and cloud in the scene. Combined with an ND grad, the Big Stopper blurs the incoming cloud, whilst adding a sheen to the surface of the lake. I purposely kept some of the blue cast from the filter for extra mood.

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An inspiring filter system is essential in landscape photography. The Seven5 System is the ideal match for a compact, mirrorless camera, ensuring your images retain the high quality you expect.

www.craigrobertsphotography.co.uk
The back streets of any city also provide great subjects for urban scenes. This side alley required a three stop grad filter to avoid the sky being washed out. It was then a matter of timing, waiting for a passing bus to add a splash of colour.

Architecture, movement, colour and drama. This scene has it all and needed two filters to capture it successfully. Firstly, a polariser boosted the colours and controlled the direction of the reflections. Then a three stop soft grad balanced the bright sky to avoid burn out.

A city often looks at its best at dusk, with artificial light adding to the scenes. A soft grad filter was essential here to balance the sky beyond, whilst exposing for the foreground.

The Seven5 System embodies all that I love about the larger LEE 100mm System, but in a convenient compact size. I can carry all my gear and filters in a small bag, perfect for shooting in an urban environment.

Craig Roberts
www.craigrobertsphotography.co.uk
There are some stunning entrances to the London Underground and the escalators make for interesting foreground lead-in lines. To avoid the skylights overexposing, I used a two stop soft grad to balance the exposure.

I wanted to capture an image that showed an urban environment, with a stunning backdrop and Canary Wharf at sunset, with the road and tube tracks, provided this. I used a two stop grad to retain the colours in the sky and shot in between trains arriving in the station to avoid vibrations.

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Craig Roberts

www.craignobertphotography.co.uk
Karl Taylor

karltaylorphotography.co.uk
As images go, this was one of the more complex ones. I wanted to capture this in one shot and to do so required a fluorescent light tube swirling around the model on an 11 second exposure combined with a burst of flash from my studio lights to illuminate the model correctly.

I'd determined an exposure of f16 for the flash but the fluorescent tube was too bright, so I applied a LEE 0.9 ND ProGlass filter (3 stops) for part of the exposure and then fired the flash immediately after an assistant switched off the fluorescent tube. The model held her pose still and the result hopefully speaks for itself. Once again LEE Filters were an important part of the success of this image.

Watch the video of the shoot and technique here: www.kartaylorportfolio.com/film-video

SciFi Fashion Shoot

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Karl Taylor

www.karltaylor.co.uk

LEEFilters

www.leefilters.com
It was stifling hot and we were shooting in the glaring midday sun. In other words, it was completely the wrong time of day to conduct a fashion shoot.

With some carefully positioned diffusion we were able to improve on the harsh, contrasty lighting, but the LEE Filters Polariser allowed me to bring back the colour saturation and reduce the glare that was washing out the image. The result is far softer and more dreamlike than the conditions would suggest. As usual, LEE Filters helped me produce the shot that I visualised, emphasising once again that they are an essential part of my creative vision.

Karl Taylor
www.karltaylor.co.uk
As soon as I saw this scene I knew I could create a shot full of drama and mystery. A howling wind raged around us and the clouds were scudding across the sky. Everything was in place for a truly exceptional image. I knew that if I could extend my exposure time to minutes rather than mere seconds, I would be able to achieve something more creative and unusual.

It was midsummer in Iceland, therefore we had daylight conditions for 24 hours a day. As a result, it was never going to be dark enough to achieve an exposure of several minutes with only a graduated neutral-density filter. A 1.2 ND grad gave me the dark clouds I was visualising, and the addition of a Big Stopper extended the exposure to more than two minutes, while retaining an optimum aperture of f/11.

Karl Taylor
www.karltaylor.co.uk
Teamwork and planning are at the heart of every picture I make. I consider my equipment to be as crucial a part of my team as my assistants, and LEE Filters play a role that’s every bit as vital as my camera and lighting.

My ‘Fashionscape’ project requires conditions that are as dramatic as the locations. On this occasion, we were shooting in Iceland, and had battled with the weather for more than a week. In a situation such as this, once the right moment finally comes along, you can't afford for your equipment to let you down.

This scene required an exposure of two full seconds. In order to protect my camera lens from the constant spray, I fitted a LEE Neutral Density standard filter to it. As my model held her pose amid all this chaos, the flash helped to freeze the moment and keep her sharp. The LEE 0.9 Neutral Density filter allowed me to achieve the two-second exposure, which was long enough to capture the dynamism and flow of the waterfall. Without it, this shot wouldn’t have been possible.

Karl Taylor
www.karltnaylor.co.uk